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AUTHOR Nikolay, Pauli; Grady, Susan; Stefonek, Thomas
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ABSTRACT

To assist parents and educators in preparing students for the 21st century, Wisconsin citizens have become involved in the development of challenging academic standards in 12 curricular areas. Having clear standards for students and teachers makes it possible to develop rigorous local curricula and valid, reliable assessments. This model of academic standards is for the area of music. The introduction defines the academic standards, explains how they were developed, suggests how to use the standards, and how to apply them across the curriculum. An overview of music is divided into the following sections: performance (singing; instrumental); creativity (improvisation; composition); literacy (notation); response (analysis; evaluation); and connections (the arts; history and culture). Sample proficiency standards are also included. (BT)

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ED 429 012

WISCONSIN'S MODEL ACADEMIC STANDARDS FOR

Music

SO 029 695

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Wisconsin's Model Academic Standards for Music

Pauli Nikolay
Assistant State Superintendent
Division for Learning Support: Instructional Services

Susan Grady
Director
School Improvement Team

Thomas Stefonek
Director
Content and Learning Team

Wisconsin Department of Public Instruction
Madison, Wisconsin

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Foreword

The past two years have been exciting for everyone at the Department of Public Instruction (DPI) as Wisconsin citizens became involved in the development of challenging academic standards in 12 curricular areas. We are now completing one of the most important educational planning efforts in the history of our state. Never before has there been greater discussion about education and what our students should know and be able to do before they graduate from high school.

Effective schools research tells us that one of the most important elements in improving the results of education is being clear about standards. Having clear standards for students and teachers makes it possible to develop rigorous local curricula and valid and reliable assessments. The data from such assessments tells us where we need to place our emphasis as we improve teaching and learning. Being sure that the entire community has input into academic standards is essential if everyone is to have ownership in the education of our students. We are proud that we have developed challenging academic standards not only in the areas traditionally associated with large-scale state and district assessment, but also in subjects where assessment takes place primarily in the classroom.

We believe that these standards will greatly assist parents and educators in preparing students for the twenty-first century. Although Wisconsin has traditionally led the nation in educational excellence, clear statements about what students should know and be able to do are necessary to maintain this strong tradition. My thanks to those of you in all walks of life who have contributed to this important effort.

John T. Benson
State Superintendent

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Virgilyn Driscoll, Chair
Executive Director
Wisconsin Alliance for Arts Education
Oconomowoc, WI

Lona George
Music Teacher
Thoreau Elementary School
Madison, WI

Mike George
Executive Director
Wisconsin School Music Association/
Wisconsin Music Educators Association
Madison, WI

Dwight Hamilton
Choir Director
Pulaski High School
Milwaukee, WI

Christine Hayes
Music Teacher
Lincoln Elementary School
Whitewater, WI

Carl Meincke
Band Director
Hudson Middle School
Hudson, WI

George Munagian
Orchestra Director
East Junior High School
Wisconsin Rapids, WI

Leyla Sanyer
Orchestra Director
Oregon High School
Oregon, WI

Richard Tengowski
Band Director
Kohler High School
Kohler, WI

Dave Wickert
Choir Director
Bay View Middle School
Green Bay, WI

Department of Public Instruction Staff

John Fortier
Academic Standards Consultant

Ellen Last
Challenging Content Standards Project
Director

Mel Pontious
Music Consultant

Peg Solberg
Program Assistant

Carol Stricker
Program Assistant

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Introduction

Defining the Academic Standards

What are academic standards? Academic standards specify what students should know and be able to do, what they might be asked to do to give evidence of standards, and how well they must perform. They include content, performance, and proficiency standards.

— Content standards refer to *what* students should know and be able to do.

— Performance standards tell *how* students will show that they are meeting a standard.

— Proficiency standards indicate *how well* students must perform.

Why are academic standards necessary? Standards serve as rigorous goals for teaching and learning. Setting high standards enables students, parents, educators, and citizens to know what students should have learned at a given point in time. The absence of standards has consequences similar to lack of goals in any pursuit. Without clear goals, students may be unmotivated and confused.

Contemporary society is placing immense academic demands on students. Clear statements about what students must know and be able to do are essential to ensure that our schools offer students the opportunity to acquire the knowledge and skills necessary for success.

Why are state-level academic standards important? Public education is a state responsibility. The state superintendent and legislature must ensure that all children have equal access to high quality educational programs. At a minimum, this requires clear statements of what all children in the state should know and be able to do as well as evidence that students are meeting these expectations. Furthermore, academic standards form a sound basis on which to establish the content of a statewide assessment system.

Why does Wisconsin need its own academic standards? Historically, the citizens of Wisconsin are very serious and thoughtful about education. They expect and receive very high performance from their schools. While educational needs may be similar among states, values differ. Standards should reflect the collective values of the citizens and be tailored to prepare young people for economic opportunities that exist in Wisconsin, the nation, and the world.

Developing the Academic Standards

How were Wisconsin's model academic standards developed? Citizens throughout the state developed the academic standards. The first phase involved educators, parents, board of education members, and business and industry people who produced preliminary content and performance standards in 12 subjects including English language arts, mathematics, science, social studies, visual arts, music, theatre, dance, family and consumer education, foreign language, health education, and physical education. These standards are benchmarked to the end of grades 4, 8, and 12.

The next step required public input aimed at getting information to revise and improve the preliminary standards. This effort included forums and focus groups held throughout the state. The state superintendent used extensive media exposure, including telecommunications through the DPI home page, to ensure the widest possible awareness and participation in standards development.

Each subject had at least two drafts taken to the general public for their review. All comments received serious consideration. Based on this input, the standards were revised to reflect the values of Wisconsin's citizens.

Who wrote the academic standards and what resources were used? Each subject area's academic standards were drafted by teams of educators, parents, board of education members, and business and industry people that were sub-groups of larger task forces. This work was done after reviewing national

standards in the subject area, standards from other states, standards from local Wisconsin school districts, and standards developed by special groups like the nationwide New Standards Project.

How was the public involved in the standards process? The DPI was involved in extensive public engagement activities to gather citizen input on the first two drafts of the academic standards. Over 19 focus group sessions, 16 community forums, and more than 450 presentations at conferences, conventions, and workshops were held. More than 500,000 paper copies of the standards tabloids have been distributed across the state in addition to more than 4,000 citizen visits to the standards on the DPI web page. Input from these activities, along with more than 90 reviews by state and national organizations, provided the writers with feedback on Wisconsin's model academic standards.

Will academic standards be developed in areas other than the 12 areas listed above? Yes, currently the DPI has convened five task forces to begin development of academic standards in agriculture, business, environmental education, marketing, and technology education. Task force members include educators, parents, school board members, and representatives of business and industry. These academic standards will be completed by the start of the 1998-99 school year.

Using the Academic Standards

How will local districts use the academic standards? Adopting these standards is voluntary, not mandatory. Districts may use the academic standards as guides for developing local grade-by-grade level curriculum. Implementing standards may require some school districts to upgrade school and district curriculums. In some cases, this may result in significant changes in instructional methods and materials, local assessments, and professional development opportunities for the teaching and administrative staff.

What is the difference between academic standards and curriculum? Standards are statements about what students should know and be able to do, what they might be asked to do to give evidence of learning, and how well they should be expected to know or do it. Curriculum is the program devised by local school districts used to prepare students to meet standards. It consists of activities and lessons at each grade level, instructional materials, and various instructional techniques. In short, standards define what is to be learned at certain points in time, and from a broad perspective, what performances will be accepted as evidence that the learning has occurred. Curriculum specifies the details of the day-to-day schooling at the local level.

What is the link between statewide academic standards and statewide testing? Statewide academic standards in mathematics, English language arts, science, and social studies determine the scope of statewide testing. While these standards are much broader in content than any single Wisconsin Student Assessment System (WSAS) test, they do describe the range of knowledge and skills that may appear on the tests. If content does not appear in the academic standards, it will not be part of a WSAS test. The statewide standards clarify what must be studied to prepare for WSAS tests. If students have learned all of the material indicated by the standards in the assessed content areas, they should do very well on the state tests.

Relating the Academic Standards to All Students

Parents and educators of students with disabilities, with limited English proficiency (LEP), and with accelerated needs may ask why academic standards are important for their students. Academic standards serve as a valuable basis for establishing meaningful goals as part of each student's developmental progress and demonstration of proficiency. The clarity of academic standards provides meaningful, concrete goals for the achievement of students with exceptional education needs (EEN), LEP, and accelerated needs consistent with all other students.

Academic standards may serve as the foundation for individualized programming decisions for students with EEN, LEP, and accelerated needs. While the vast majority of students with EEN and LEP should be expected to work toward and achieve these standards, accommodations and modifications to help these students reach the achievement goals will need to be individually identified and implemented. For students with EEN, these decisions are made as part of their individualized education program (IEP) plans. Accelerated students may achieve well beyond the academic standards and move into advanced grade levels or into advanced coursework.

Clearly, these academic standards are for all students. As our state assessments are aligned with these standards and school districts adopt, adapt, or develop their own standards and multiple measures for determining proficiencies of students, greater accountability for the progress of all students can be assured. In Wisconsin this means all students reaching their full individual potential, every school being accountable, every parent a welcomed partner, every community supportive, and no excuses.

Applying the Academic Standards Across the Curriculum

When community members and employers consider what they want citizens and employees to know and be able to do, they often speak of broad areas of applied knowledge such as communication, thinking, problem solving, and decision making. These areas connect or go beyond the mastery of individual subject areas. As students apply their knowledge both within and across the various curricular areas, they develop the concepts and complex thinking of an educated person.

Community members need these skills to function as responsible citizens. Employers prize those employees who demonstrate these skills because they are people who can continue learning and connect what they have learned to the requirements of a job. College and university faculty recognize the need for these skills as the means of developing the level of understanding that separates the expert from the beginner.

Teachers in every class should expect and encourage the development of these shared applications, both to promote the learning of the subject content and to extend learning across the curriculum. These applications fall into five general categories:

1) **Application of the Basics**

2) **Ability to Think**
   - — Problem solving
   - — Informed decision making
   - — Systems thinking
   - — Critical, creative, and analytical thinking
   - — Imagining places, times, and situations different from one's own
   - — Developing and testing a hypothesis
   - — Transferring learning to new situations

3) **Skill in Communication**
   - — Constructing and defending an argument
   - — Working effectively in groups
   - — Communicating plans and processes for reaching goals
   - — Receiving and acting on instructions, plans, and models
   - — Communicating with a variety of tools and skills

4) **Production of Quality Work**
   - — Acquiring and using information
   - — Creating quality products and performances
   - — Revising products and performances
   - — Developing and pursuing positive goals

5) **Connections with Community**
   - — Recognizing and acting on responsibilities as a citizen
   - — Preparing for work and lifelong learning
   - — Contributing to the aesthetic and cultural life of the community
   - — Seeing oneself and one's community within the state, nation, and world
   - — Contributing and adapting to scientific and technological change

Overview of Music

Three fundamental reasons justify including music in the curriculum. First, music serves the aesthetic experience. The musical aesthetic experience involves perception of meaning through sound images rather than through written language, conversation, mathematical formula, or other forms of expression. The development of one's aesthetic sense has been shown to enhance the quality of life both during school years and throughout later life. Music's importance as an avenue to self-realization has been affirmed by psychologists such as Rogers and Maslow.

Second, music plays an important role in culture. Music is a representation of the highest thoughts, achievements, and aspirations of humankind, and in it much of a culture's customs, values, and beliefs are embedded. Music is thus an important communicator of a culture's heritage. However, music's communication is abstract; the student must be taught to "read" this abstract symbol system in order to understand it.

Finally because music education is based on the way the mind comprehends music, it can influence the development of the higher cognitive processes in ways not possible in other subject areas. Recently publicized research at the University of California-Irvine shows that structured music education enhances students' spatial intelligence, an important element in mathematical reasoning and logic.

Additional research has shown that the mind must have rich, sensory experiences if it is to develop to its highest potential. Students deprived of sensory stimulation such as that provided by music have been likened by educational researchers to youths who have sustained a degree of brain damage. Study in music has also been found to increase creativity and critical and divergent thinking, important skills not only for developing self understanding but also for the present and future work place.

Obviously, all of these benefits are directly related to one's mastery of the ways of thinking and knowing in music and to one's ability to "read" and understand the nuances of meaning which it contains. This is the reason that music must be recognized as an important basic in education.

MUSIC **PERFORMANCE**

A: Singing

CONTENT STANDARD

Students in Wisconsin will sing, alone and with others, a varied repertoire of music.

Rationale: Singing is a basic means of musical expression in all cultures. Learning proper use of the voice in singing and speaking from an early age is vital for effective communication. Students' ability to use the voice effectively in singing opens the door to personal fulfillment and expression as well as to valuable activities in the school and community.

PERFORMANCE STANDARDS

BY THE END OF GRADE 4...

STUDENTS IN GENERAL MUSIC CLASSES WILL:

A1: sing independently on pitch and in rhythm with appropriate timbre, diction, and posture, and maintain a steady tempo

A2: sing expressively with appropriate dynamics, phrasing, and interpretation

A3: sing from memory a varied repertoire of songs representing genres and styles from diverse cultures

A4: sing ostinati,* partner songs, and rounds

A5: sing in groups, blending vocal timbres, matching dynamic levels, and responding to the cues of the conductor

STUDENTS IN INSTRUMENTAL CLASSES WILL:

A1: sing on pitch using neutral syllables, note names or solfege**

A2: sing with rhythmic accuracy

BY THE END OF GRADE 8...

STUDENTS IN GENERAL MUSIC CLASSES WILL:

A1: sing accurately and with good breath control throughout their singing ranges, alone and in small and large ensembles

A2: sing expressively and with technical accuracy, a repertoire of vocal literature with a level of difficulty of two, on a scale of one to six***, including some songs performed from memory

A3: sing music representing diverse genres and cultures, with expression appropriate for the work being performed

A4: sing music written in two and three parts

STUDENTS IN CHORAL CLASSES WILL:

A1: sing accurately and with good breath control throughout their singing ranges, alone and in small and large ensembles

A2: sing expressively and with technical accuracy a varied repertoire of vocal literature, with a level of difficulty of three on a scale of one to six, including some songs performed from memory

A3: sing music written in two, three, and four parts

A4: sing music representing diverse genres and cultures, with expression appropriate for the music

STUDENTS IN INSTRUMENTAL CLASSES WILL:

A1: sing accurately and with good breath control, alone and/or in small and large ensembles

A2: sing with expression and technical accuracy

A3: sing music written in two and three parts

BY THE END OF GRADE 12...

STUDENTS IN GENERAL MUSIC CLASSES WILL:

A1: sing expressively, with technical and stylistic accuracy, a varied repertoire of music

A2: demonstrate effective use of ensemble skills such as balance, intonation, rhythmic unity, and part singing when performing as part of a group

STUDENTS IN CHORAL CLASSES WHO HAVE COMPLETED ONE YEAR OF STUDY WILL:

A1: sing with expression and technical accuracy a large and varied repertoire of vocal literature with a level of difficulty of four, on a scale of one to six, including some songs performed from memory

A2: sing music written for four parts, with and without accompaniment

A3: demonstrate well-developed ensemble skills

STUDENTS IN CHORAL CLASSES WHO HAVE COMPLETED MORE THAN ONE YEAR OF STUDY WILL:

A1: sing with expression and technical accuracy a large and varied repertoire of vocal literature with a level of difficulty of five, on a scale of one to six

A2: sing music written in more than four parts

A3: sing in small ensembles with one student on a part

STUDENTS IN INSTRUMENTAL CLASSES WILL:

A1: demonstrate well-developed ensemble skills

** An ostinato is a recurring rhythmic, harmonic, or melodic motif over which the main melody is presented.*

*** Solfege is the set of syllables (do, re, mi...) commonly used to represent the tones of the scale.*

**** In music education, musical pieces are rated on a scale of difficulty from one to six.*

MUSIC **PERFORMANCE**

B: Instrumental

CONTENT STANDARD

Students in Wisconsin will play, alone and with others, a varied repertoire of music on instruments.

Rationale: Throughout history, people have played instruments as accompaniment, for communication, and as an important means of personal expression. Instrumental music thus has a unique history and a body of quality literature written for particular instruments or groups of instruments. Like singing, the students' ability to perform on an instrument opens the door to personal fulfillment and expression as well as to valuable activities in the school and community.

PERFORMANCE STANDARDS

BY THE END OF GRADE 4...

STUDENTS IN GENERAL MUSIC CLASSES WILL:

B1: play on pitch, in rhythm, with appropriate dynamics and timbre, and maintain a steady tempo

B2: play easy rhythmic, melodic, and chordal patterns accurately and independently on rhythmic, melodic, and harmonic classroom instruments

B3: play expressively a varied repertoire of music representing diverse genres and styles

B4: echo short rhythmic and melodic patterns

B5: play in groups, blending instrumental timbres, matching dynamic levels, and responding to the cues of a conductor

B6: play independent instrumental parts while other students sing or play contrasting parts

STUDENTS IN INSTRUMENTAL CLASSES WILL:

B1: perform on at least one instrument, alone and in small groups and large ensembles, with correct posture and playing position

B2: perform a repertoire of instrumental literature with a level of difficulty of grade one, on a scale of one to six*, using dynamic control and demonstrating a basic understanding of key and time signatures

B3: perform independently against contrasting parts

B4: demonstrate basic characteristic tone on their instrument

BY THE END OF GRADE 8...

STUDENTS IN GENERAL MUSIC CLASSES WILL:

B1: perform on at least one classroom instrument accurately and independently, alone and in small and large ensembles and with good posture, good playing position, and good breath, bow, or stick control

B2: perform with expression and technical accuracy on at least one classroom instrument a repertoire of instrumental literature with a level of difficulty of two on a scale of one to six

B3: perform music representing diverse genres and cultures, with appropriate expression

B4: play by ear simple melodies on a melodic instrument and simple accompaniments on a harmonic instrument

STUDENTS IN CHORAL CLASSES WILL:

B1: play on a classroom instrument accurately and independently, alone and in small and large ensembles

B2: play music representing diverse genres and cultures, with expression appropriate for the music

B3: play simple melodies and accompaniments on an instrument

STUDENTS IN INSTRUMENTAL CLASSES WILL:

B1: perform on at least one instrument accurately and independently, alone and in small and large ensembles and with good posture, good playing position, and good breath, bow, or stick control

B2: perform with expression and technical accuracy on a band or orchestral instrument a repertoire of instrumental literature with a level of difficulty of three, on a scale of one to six

B3: perform music representing diverse genres and cultures, with appropriate expression and style

B4: play by ear simple melodies on a band or orchestral instrument

BY THE END OF GRADE 12...

STUDENTS IN GENERAL MUSIC CLASSES WILL:

B1: play a varied repertoire of music expressively and with technical and stylistic accuracy on a classroom instrument

B2: play on a classroom instrument using ensemble skills such as balance, intonation, rhythmic unity, and independence when performing in a group

B3: play by ear accompaniments on a harmonic instrument while singing or playing the melody

STUDENTS IN CHORAL CLASSES WILL:

B1: play their voice part on a melodic instrument

B2: play accompaniments on melodic, rhythmic, or harmonic instruments

STUDENTS IN INSTRUMENTAL CLASSES WHO HAVE COMPLETED ONE YEAR OF STUDY WILL:

B1: perform with expression and technical accuracy a large and varied repertoire of instrumental literature with a level of difficulty of four, on a scale of one to six

B2: perform an appropriate part in an ensemble, demonstrating well-developed ensemble skills

B3: perform in small ensembles

STUDENTS IN INSTRUMENTAL CLASSES WHO HAVE COMPLETED MORE THAN ONE YEAR OF STUDY WILL:

B1: perform with expression and technical accuracy a large and varied repertoire of instrumental literature with a level of difficulty of five, on a scale of one to six

** In music education, musical pieces are rated on a scale of difficulty from one to six.*

MUSIC **CREATIVITY**

C: Improvisation

CONTENT STANDARD

Students in Wisconsin will improvise music.

Rationale: Indigenous music of every culture was first improvised and then passed on to subsequent generations through aural or "rote" learning. Improvisation continues to be an important means of self-expression in all cultures and is an integral part of students' musical heritage.

PERFORMANCE STANDARDS

BY THE END OF GRADE 4...

STUDENTS IN GENERAL MUSIC CLASSES WILL:

C1: improvise "answers" in the same style to given rhythmic and melodic "questions"

C2: improvise simple rhythmic and melodic ostinato* accompaniments

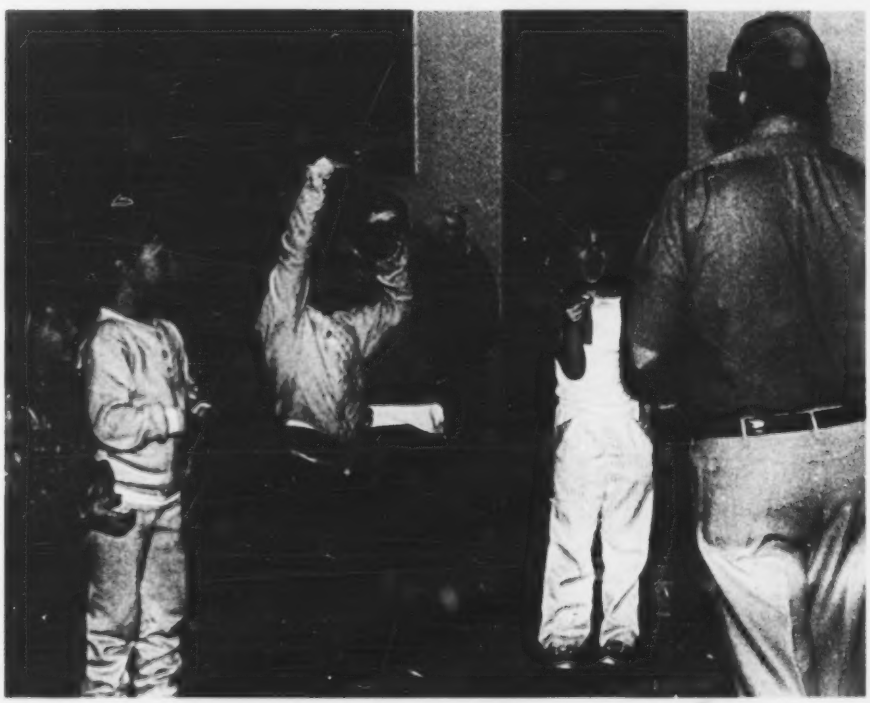
C3: improvise simple rhythmic variations and melodic embellishments on given pentatonic** melodies

C4: improvise short songs and instrumental pieces, using a variety of sound sources, including traditional sounds, sounds available in the classroom, body sounds, and sounds produced by electronic means

STUDENTS IN INSTRUMENTAL CLASSES WILL:

C1: echo simple rhythmic and melodic patterns

C2: play and embellish simple melodies by ear



BY THE END OF GRADE 8...

STUDENTS IN GENERAL MUSIC CLASSES WILL:

C1: improvise simple harmonic accompaniments

C2: improvise melodic embellishments and simple rhythmic and melodic variations on given pentatonic melodies and melodies in major keys

C3: improvise short melodies, unaccompanied and over given rhythmic accompaniments, each in a consistent style, meter, and tonality

STUDENTS IN CHORAL CLASSES WILL:

C1: improvise simple harmonic accompaniments

C2: improvise simple rhythmic variations and simple melodic embellishments on given pentatonic melodies and melodies in major keys

C3: improvise short melodies, unaccompanied and over given rhythmic accompaniments, each in a consistent style, meter, and tonality

STUDENTS IN INSTRUMENTAL CLASSES WILL:

C1: improvise melodic embellishments and simple rhythmic and melodic variations on given pentatonic melodies, blues melodies, and melodies in major and/or minor keys

C2: improvise short melodies, unaccompanied and over given rhythmic accompaniments, each in a consistent style, meter, and tonality

* *An ostinato is a recurring rhythmic, harmonic, or melodic motif over which the main melody is presented.*

** *Pentatonic melodies are melodies built on five-tone scales; these melodies are common in many cultures.*

BY THE END OF GRADE 12...

STUDENTS IN GENERAL MUSIC CLASSES WILL:

C1: improvise stylistically appropriate harmonizing parts

C2: improvise rhythmic and melodic variations on given pentatonic melodies and melodies in major and minor keys

C3: improvise original melodies over given chord progressions, each in a variety of styles (such as classical, blues, standard pop songs, folk, gospel), meter (such as duple or triple), and tonality

STUDENTS IN CHORAL CLASSES WHO HAVE COMPLETED ONE YEAR OF STUDY WILL:

C1: improvise stylistically appropriate harmonizing parts

C2: improvise rhythmic and melodic variations on given pentatonic melodies and melodies in major and minor keys

C3: improvise original melodies over given chord progressions, each in a consistent style, meter, and tonality

STUDENTS IN CHORAL CLASSES WHO HAVE COMPLETED MORE THAN ONE YEAR OF STUDY WILL:

C1: improvise stylistically appropriate harmonizing parts in a variety of styles

C2: improvise original melodies in a variety of styles, over given chord progressions, each in a consistent style, meter, and tonality

STUDENTS IN INSTRUMENTAL CLASSES WHO HAVE COMPLETED ONE YEAR OF STUDY WILL:

C1: improvise rhythmic and melodic variations on given pentatonic melodies and melodies in major and minor keys

C2: improvise original melodies over given chord progressions, each in a consistent style, meter, and tonality

STUDENTS IN INSTRUMENTAL CLASSES WHO HAVE COMPLETED MORE THAN ONE YEAR OF STUDY WILL:

C1: improvise original melodies in a variety of styles, over given chord progressions, each in a consistent style, meter, and tonality

D: Composition

CONTENT STANDARD

Students in Wisconsin will compose and arrange music.

Rationale: Composing and arranging music is an important creative activity and a means of personal expression. The performance of one's own musical work is a source of great satisfaction as well as an important way of sharing musical inspiration with others. These creative activities are possible at any age, depending upon a person's level of music skills and knowledge.

PERFORMANCE STANDARDS

BY THE END OF GRADE 4...

STUDENTS IN GENERAL MUSIC CLASSES WILL:

D1: create and arrange music to accompany readings and dramatizations

D2: create and arrange short songs and instrumental pieces within specified guidelines

D3: use a variety of sound sources when composing and arranging

STUDENTS IN INSTRUMENTAL CLASSES WILL:

D1: explore, in large group settings, compositional devices using sound effects

D2: compose simple melodies for their own instrument

BY THE END OF GRADE 8...

STUDENTS IN GENERAL MUSIC CLASSES WILL:

D1: compose short pieces within specified guidelines, demonstrating the use of the elements of music

D2: arrange simple pieces for voices or instruments other than those for which the pieces were written

D3: use a variety of traditional and nontraditional sound sources and electronic media when composing and arranging

STUDENTS IN CHORAL CLASSES WILL:

D1: compose short pieces within specified guidelines, demonstrating the use of the elements of music

D2: arrange simple pieces for voices and instruments other than those for which the pieces were written

D3: use traditional or nontraditional notation to represent compositions or arrangements

D4: use a variety of sound sources and electronic media when composing and arranging

STUDENTS IN INSTRUMENTAL CLASSES WILL:

D1: compose short pieces within specific guidelines, demonstrating use of the elements of music

D2: arrange simple pieces for two or more instruments from a concert key, demonstrating spacing of voices and balance

D3: use a variety of traditional and nontraditional sound sources and electronic media when composing and arranging

BY THE END OF GRADE 12...

STUDENTS IN GENERAL MUSIC CLASSES WILL:

D1: compose music in several distinct styles, demonstrating creativity in using the elements of music for expressive effect

D2: arrange simple pieces for acoustic or electronic instruments

D3: use computer and electronic technology in composing and arranging music

STUDENTS IN CHORAL CLASSES WHO HAVE COMPLETED ONE YEAR OF STUDY WILL:

D1: compose music in several distinct styles, demonstrating creativity in using the elements of music for expressive effect

D2: arrange pieces for voices in ways that preserve or enhance the expressive effect of the music

D3: compose and arrange music for voices and various accompaniment instruments, demonstrating knowledge of the ranges and traditional usage of the sound sources

STUDENTS IN CHORAL CLASSES WHO HAVE COMPLETED MORE THAN ONE YEAR OF STUDY WILL:

D1: compose music, demonstrating imagination and technical skill in applying the principles of composition

D2: demonstrate proficiency in the use of computer technology–notation and sequencing programs–to compose and arrange music for various vocal and instrumental ensembles and solos

STUDENTS IN INSTRUMENTAL CLASSES WHO HAVE COMPLETED ONE YEAR OF STUDY WILL:

D1: compose music in several distinct styles, demonstrating creativity in using the elements of music for expressive effect

D2: arrange pieces for instruments other than those for which the pieces were written in ways that preserve or enhance the expressive effect of the music

D3: compose and arrange music for instruments other than their own, demonstrating knowledge of the ranges and traditional uses of the sound sources

STUDENTS IN INSTRUMENTAL CLASSES WHO HAVE COMPLETED MORE THAN ONE YEAR OF STUDY WILL:

D1: compose music, demonstrating imagination and technical skill in applying the principles of composition

D2: demonstrate proficiency in the use of computer technology–notation and sequencing programs–to compose and arrange music for instruments

E: Reading and Notating

CONTENT STANDARD

Students in Wisconsin will read and notate music.

Rationale: Much like letters and words in a novel or a poem, music notation represents another language or symbolic system of communication. Unlike the written or spoken word, music and music notation transcend the boundaries of countries and cultures. Reading and notating music gives the students access to a vast body of contemporary and historical music literature, as well as to a unique mode of personal expression.

PERFORMANCE STANDARDS

BY THE END OF GRADE 4...

STUDENTS IN GENERAL MUSIC CLASSES WILL:

E1: read whole, half, quarter, eighth, and dotted notes and rests in 2/4, 3/4, and 4/4 meter signatures

E2: use a system (syllables, numbers, or letters) to read simple pitch notation in the treble clef in major keys

E3: identify symbols and traditional terms referring to dynamics, tempo, and articulation and interpret them correctly when performing

E4: use standard symbols to notate meter, rhythm, pitch, and dynamics in pattern and/or song

STUDENTS IN INSTRUMENTAL CLASSES WILL:

E1: invent a system of nontraditional music notation

E2: read whole, half, quarter, and eighth notes in 2/4, 3/4, 4/4 meter signatures

E3: recognize standard musical symbols of pitch, rhythm, dynamics, and articulation

BY THE END OF GRADE 8...

STUDENTS IN GENERAL MUSIC CLASSES WILL:

E1: read whole, half, quarter, eighth, sixteenth, and dotted notes and rests in 2/4, 3/4, 4/4, 6/8, 3/8, and alla breve (2/2) meter signatures

E2: sight-read simple melodies in both the treble and bass clefs

E3: identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression

E4: use standard notation and nontraditional notation to record their musical ideas and the musical ideas of others

STUDENTS IN CHORAL CLASSES WILL:

E1: read notation sufficiently to perform simple melodies or rhythms accurately after practice

E2: use a system (syllables, numbers, or letters) to sight-read simple melodies in both the treble and bass clefs, accurately and expressively, with a level of difficulty of two on a scale of one to six*

E3: identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression

E4: use standard notation to record musical ideas

STUDENTS IN INSTRUMENTAL CLASSES WILL:

E1: read whole, half, quarter, eighth, sixteenth, and dotted notes and rests in 2/4, 3/4, 4/4, 3/8, and alla breve meter signatures

E2: sight-read simple melodies in the treble and/or bass clefs

E3: identify and define standard notation symbols for pitch, rhythm, dynamic, tempo, articulation, and expression

E4: use standard notation to record their musical ideas and the musical ideas of others

E5: sight-read, accurately and expressively, music with a level of difficulty of two on a scale of one to six

* *In music education, musical pieces are rated on a scale of difficulty from one to six.*

BY THE END OF GRADE 12...

STUDENTS IN GENERAL MUSIC CLASSES WILL :

E1: continue to use standard and nontraditional notation to record their musical ideas and the musical ideas of others

E2: read and notate chord symbols on harmonic classroom instruments

E3: read an instrumental or vocal score of up to four staves

STUDENTS IN CHORAL CLASSES WHO HAVE COMPLETED ONE YEAR OF STUDY WILL:

E1: demonstrate the ability to read a vocal score of up to four staves by describing how the elements of music are used

E2: sight-read, accurately and expressively, music with a level of difficulty of three on a scale of one to six

E3: interpret nonstandard notation symbols used by some twentieth century composers

STUDENTS IN CHORAL CLASSES WHO HAVE COMPLETED MORE THAN ONE YEAR OF STUDY WILL:

E1: demonstrate the ability to read a full vocal score by describing how the elements of music are used and explaining all transpositions and clefs

E2: sight-read, accurately and expressively, music with a level of difficulty of four on a scale of one to six

STUDENTS IN INSTRUMENTAL CLASSES WHO HAVE COMPLETED ONE YEAR OF STUDY WILL:

E1: demonstrate the ability to read an instrumental score of up to four staves by describing how the elements of music are used

E2: sight-read, accurately and expressively, music with a level of difficulty of three on a scale of one to six

E3: interpret nonstandard notation symbols used by some twentieth century composers

STUDENTS IN INSTRUMENTAL CLASSES WHO HAVE COMPLETED MORE THAN ONE YEAR OF STUDY WILL:

E1: demonstrate the ability to read a full instrumental score by describing how the elements of music are used and explaining all transpositions and clefs

E2: sight-read, accurately and expressively, music with a level of difficulty of four on a scale of one to six

MUSIC RESPONSE

F: Analysis

CONTENT STANDARD

Students in Wisconsin will analyze and describe music.

Rationale: Students learn to appreciate music when they understand the elements of music and the way those elements are organized to create a music composition. Performance with understanding requires this same analysis and discussion. The ability to analyze music is the foundation for meaningful learning and participation in most other aspects of music experience.

PERFORMANCE STANDARDS

BY THE END OF GRADE 4...

STUDENTS IN GENERAL MUSIC CLASSES WILL:

F1: identify phrases and sections of music that are the same, similar, and/or different

F2: identify simple music forms upon listening to a given example

F3: demonstrate perceptual skills by listening to, answering questions about, and describing music of various styles representing diverse cultures

F4: use appropriate terminology in explaining music, music notation, music instruments and voices, and music performances

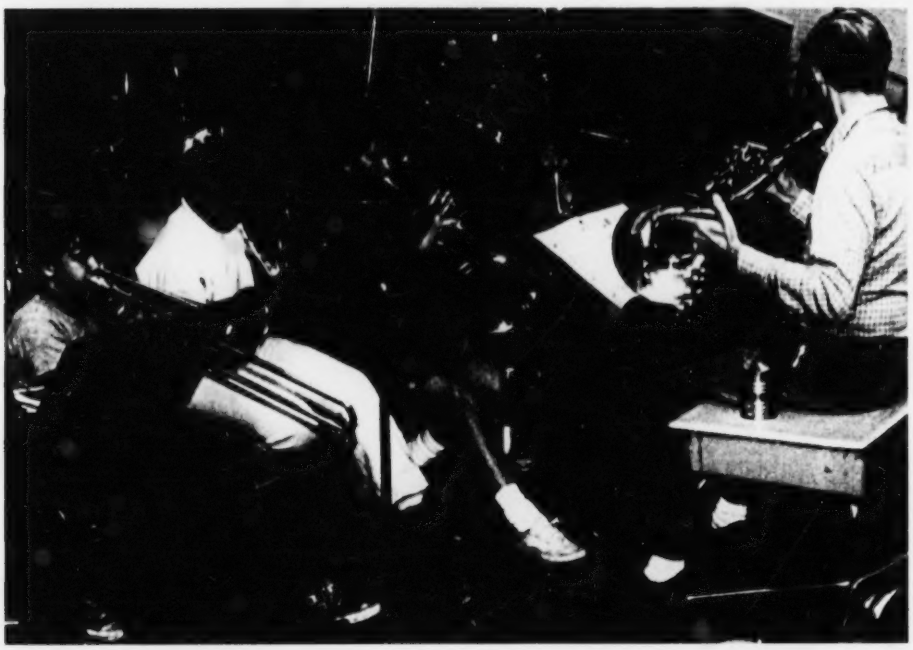
F5: identify the sounds of a variety of instruments, including many orchestra and band instruments and instruments from various cultures, as well as male and female adult voices

F6: respond through purposeful physical movement to selected prominent music characteristics or to specific music events while listening to music

STUDENTS IN INSTRUMENTAL CLASSES WILL:

F1: identify sounds of various band and orchestra instruments

F2: identify simple musical devices, such as form, contrast, and texture



BY THE END OF GRADE 8...

STUDENTS IN GENERAL MUSIC CLASSES WILL:

F1: describe specific musical events upon listening to a given example, using appropriate terminology

F2: demonstrate knowledge of the basic principles of meter, rhythm, tonality, intervals, chords, and harmonic progressions and their application in analyzing written and/or aural (listened to) examples of music

F3: analyze and compare the use of the elements of music upon listening to examples representing diverse genres and cultures

STUDENTS IN CHORAL CLASSES WILL:

F1: identify and discuss commonly used musical forms (such as AB [binary] and ABA [ternary], rondo, theme and variations, and fugue)

F2: listen to and describe specific music events in a given example using appropriate terminology

F3: analyze the uses of elements of music upon listening to given examples representing diverse genres and cultures

F4: identify and describe stylistic elements heard in folk, popular, and nonwestern music

STUDENTS IN INSTRUMENTAL CLASSES WILL:

F1: listen to and describe specific music events in a given example, using appropriate terminology

F2: listen to and analyze the uses of the elements of music in examples representing diverse genres and cultures

F3: demonstrate knowledge of the basic principles of meter, rhythm, tonality, intervals, chords, and harmonic progressions in their analyses of music

BY THE END OF GRADE 12...

STUDENTS IN GENERAL MUSIC CLASSES WILL:

F1: analyze the elements of music and expressive devices used in music from diverse genres and cultures upon listening to a given musical example

F2: understand the technical vocabulary of music (such as Italian terms, form, harmony, and tempo markings)

F3: identify and explain compositional devices and techniques that are used to provide unity and variety and tension and release in a musical work

F4: analyze and describe uses of the elements of music in a given work that make it unique, interesting, and expressive

BY THE END OF GRADE 12...CONTINUED

STUDENTS IN CHORAL CLASSES WHO HAVE COMPLETED ONE YEAR OF STUDY WILL:

F1: listen to and analyze examples of a varied repertoire of music, representing diverse genres and cultures, by describing the uses of the elements of music and expressive devices

F2: demonstrate extensive knowledge of the technical vocabulary of music

F3: identify and explain compositional devices and techniques used to provide unity and variety and tension and release in a musical work and give examples of other works that make similar uses of these devices and techniques

STUDENTS IN CHORAL CLASSES WHO HAVE COMPLETED MORE THAN ONE YEAR OF STUDY WILL:

F1: demonstrate the ability to perceive and remember music events by listening to and describing in detail significant events in a given example

F2: compare how musical materials are used in a given example relative to how they are used in other works of the same genre or style

F3: analyze and describe uses of the elements of music in a given work that make it unique, interesting, and expressive

STUDENTS IN INSTRUMENTAL CLASSES WHO HAVE COMPLETED ONE YEAR OF STUDY WILL:

F1: listen to and analyze examples of a varied repertoire of music, representing diverse genres and cultures, by describing the uses of the elements of music and expressive devices

F2: demonstrate extensive knowledge of the technical vocabulary of music

F3: identify and explain compositional devices and techniques used to provide unity and variety and tension and release in a musical work and give examples of other works that make similar uses of these devices and techniques

STUDENTS IN INSTRUMENTAL CLASSES WHO HAVE COMPLETED MORE THAN ONE YEAR OF STUDY WILL:

F1: demonstrate the ability to perceive and remember music events by describing in detail significant events occurring in a given example

F2: compare how musical materials are used in a given example relative to how they are used in other works of the same genre or style

F3: analyze and describe uses of the elements of music in a given work that make it unique, interesting, and expressive

MUSIC **RESPONSE**

G: Evaluation

CONTENT STANDARD

Students in Wisconsin will evaluate music and music performances.

Rationale: In today's society, music is all around us. As producers and consumers of music, all people benefit from applying their understanding of the structure and elements of musical expression to evaluating music and music performances. This ability enables students to make informed decisions and develop a greater appreciation of the music they hear or perform.

PERFORMANCE STANDARDS

BY THE END OF GRADE 4...

STUDENTS IN GENERAL MUSIC CLASSES WILL:

G1: devise criteria for evaluating performances and compositions

G2: explain, using appropriate music terminology, personal preferences for specific musical works and styles

G3: evaluate the quality of their own and others' performances and offer constructive suggestions for improvement

STUDENTS IN INSTRUMENTAL CLASSES WILL:

G1: evaluate the quality of their own performance and the performance of others

G2: contribute constructive suggestions for improvement

BY THE END OF GRADE 8...

STUDENTS IN GENERAL MUSIC CLASSES WILL:

G1: develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria to their personal listening, composing, and performing

G2: evaluate the quality and effectiveness of their own and others' performances, compositions, arrangements, and improvisations by applying specific criteria appropriate for the style of the music and offer constructive suggestions for improvement

STUDENTS IN CHORAL CLASSES WILL:

G1: know specific criteria that affect the quality and effectiveness of musical performances and compositions

G2: evaluate the quality and effectiveness of their own and others' performances and offer constructive suggestions for improvement

STUDENTS IN INSTRUMENTAL CLASSES WILL:

G1: develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria in their listening, composing, and performing

G2: evaluate the quality and effectiveness of their own and others' performances, compositions, arrangements, and improvisations by applying specific criteria appropriate for the style of the music and offer constructive suggestions for improvement

BY THE END OF GRADE 12...

STUDENTS IN GENERAL MUSIC CLASSES WILL:

G1: apply and refine specific criteria for making informed, critical evaluations of the quality and effectiveness of performances, compositions, arrangements, and improvisations and apply the criteria in their personal participation in music

G2: evaluate a performance, composition, arrangement, or improvisation by comparing it to similar or exemplary models

G3: evaluate a given musical work in terms of its aesthetic qualities and explain the musical means it uses to evoke feelings and emotions

STUDENTS IN CHORAL CLASSES WHO HAVE COMPLETED ONE YEAR OF STUDY WILL:

G1: apply and refine specific criteria for making informed critical evaluations of the quality and effectiveness of performances, compositions, arrangements, and improvisations and apply the criteria in their participation in music

G2: evaluate a performance, composition, arrangement, or improvisation by comparing it to similar or exemplary model

STUDENTS IN CHORAL CLASSES WHO HAVE COMPLETED MORE THAN ONE YEAR OF STUDY WILL:

G1: evaluate a given musical work in terms of its aesthetic qualities and explain the musical means it uses to evoke feelings and emotions

STUDENTS IN INSTRUMENTAL CLASSES WHO HAVE COMPLETED ONE YEAR OF STUDY WILL:

G1: apply and refine specific criteria for making informed, critical evaluations of the quality and effectiveness of performances, compositions, arrangements, and improvisations and apply the criteria in their participation in music

G2: evaluate a performance, composition, arrangement, or improvisation by comparing it to similar or exemplary models

STUDENTS IN INSTRUMENTAL CLASSES WHO HAVE COMPLETED MORE THAN ONE YEAR OF STUDY WILL:

G1: evaluate a given musical work in terms of its aesthetic qualities and explain the musical means it uses to evoke feelings and emotions

MUSIC **CONNECTIONS**

H: The Arts

CONTENT STANDARD

Students in Wisconsin will relate music to the other arts and disciplines outside the arts.

Rationale: There are numerous connections and commonalities that exist among the arts, other disciplines, and issues within our global society. Relating music to the other arts as well as disciplines outside the arts enhances student understanding in each discipline. Building connections gives students the chance to understand culture as a whole and the relationships between its parts.

PERFORMANCE STANDARDS

BY THE END OF GRADE 4...

STUDENTS IN GENERAL MUSIC CLASSES WILL:

H1: identify similarities and differences in the meanings of common terms used in the various arts

H2: identify ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music

STUDENTS IN INSTRUMENTAL CLASSES WILL:

H1: identify terms common in the arts such as texture, color, form, and movement

H2: recognize the relationship of music to principles in other disciplines

BY THE END OF GRADE 8...

STUDENTS IN GENERAL MUSIC CLASSES WILL:

H1: compare how the characteristic media of two or more arts can be used to transform similar events, scenes, emotions, or ideas into works of art

H2: compare the terminology and contrasting definitions used for various artistic elements in each of two or more arts

H3: describe how the principles and subject matter of other school disciplines interrelate with those of music

STUDENTS IN CHORAL CLASSES WILL:

H1: compare how the characteristic materials of two or more arts can be used to transform similar events, scenes, emotions, or ideas into works of art

H2: describe ways in which the principles and subject matter of other school disciplines interrelate with those of music

STUDENTS IN INSTRUMENTAL CLASSES WILL:

H1: compare how the characteristic media of two or more arts can be used to transform similar events, scenes, emotions, or ideas into works of art

H2: compare the terminology and contrasting definitions of various elements in each of two or more arts

H3: describe ways in which the principles and subject matter of other school disciplines interrelate with those of music

BY THE END OF GRADE 12...

STUDENTS IN GENERAL MUSIC CLASSES WILL:

H1: compare characteristics of two or more arts within a particular historical period or style and cite examples from various cultures

H2: explain how the principles and subject matter of various disciplines outside the arts interrelate with those of music

H3: explain how the roles of creators, performers, and others involved in the production and presentation of the arts are similar to and different from one another

H4: compare the uses of characteristic elements and organizational principles among the various arts

STUDENTS IN CHORAL CLASSES WHO HAVE COMPLETED ONE YEAR OF STUDY WILL:

H1: explain how elements, artistic processes (such as imagination or craftsmanship), and organizational principles (such as unity and variety or repetition and contrast) are used in similar and distinctive ways in the various arts and cite examples

H2: compare characteristics of two or more arts within a particular historical period or style and cite examples from various cultures

H3: explain how the principles and subject matter of various disciplines outside the arts interrelate with those of music

STUDENTS IN CHORAL CLASSES WHO HAVE COMPLETED MORE THAN ONE YEAR OF STUDY WILL:

H1: compare the characteristic elements, artistic processes, and organizational principles among the arts in different historical periods and cultures

H2: explain how the roles of creators, performers, and others involved in the production and presentation of the arts are similar to and different from one another

STUDENTS IN INSTRUMENTAL CLASSES WHO HAVE COMPLETED ONE YEAR OF STUDY WILL:

H1: explain how elements, artistic processes, and organizational principles are used in similar and distinctive ways in the various arts

H2: compare characteristics of two or more arts within a particular historical period or style and cite examples from various cultures

H3: explain ways in which the principles and subject matter of various disciplines outside the arts interrelate with those of music

STUDENTS IN INSTRUMENTAL CLASSES WHO HAVE COMPLETED MORE THAN ONE YEAR OF STUDY WILL:

H1: compare the characteristic elements, artistic processes, and organizational principles among the arts in different historical periods and cultures

H2: explain how the roles of creators, performers, and others involved in the production and presentation of the arts are similar to and different from one another

MUSIC **CONNECTIONS**

I: History and Culture

CONTENT STANDARD

Students in Wisconsin will relate music to history and culture.

Rationale: Accepting the growing diversity of our culture and understanding one another can often be accomplished through music. Music reflects significant historical events and cultural relationships. By relating music to personal history and culture as well as the history and culture of others, students will understand and connect historical events of the world, as well as music's functions within various cultures.

PERFORMANCE STANDARDS

BY THE END OF GRADE 4...

STUDENTS IN GENERAL MUSIC CLASSES WILL:

I1: demonstrate audience behavior appropriate for the context and style of music performed

I2: listen to and identify, by genre or style, examples of music from various historical periods and world cultures

I3: describe in simple terms how elements of music are used in music examples from various cultures of the world

I4: identify various uses of music in their daily experiences and describe characteristics that make certain music suitable for each use

I5: identify and describe roles of musicians in various music settings and world cultures

STUDENTS IN INSTRUMENTAL CLASSES WILL:

I1: perform a varied repertoire of music from other cultures

I2: perform music from various historical periods

BY THE END OF GRADE 8...

STUDENTS IN GENERAL MUSIC CLASSES WILL:

I1: describe distinguishing characteristics of representative music genres and styles from a variety of cultures

I2: classify by genre and style (and if applicable, by historical periods, composer, and title) a varied body of high quality and characteristic musical works and explain the characteristics that cause each work to be considered exemplary

I3: compare, in several cultures of the world including their own, functions music serves, roles of musicians, and conditions under which music is typically created and performed

STUDENTS IN CHORAL CLASSES WILL:

I1: describe distinguishing characteristics of representative music genres and styles from a variety of cultures

I2: compare and classify exemplary musical works by genre, style, historical period, composer, and title

I3: compare, in several cultures of the world, the functions music serves, roles of musicians, and conditions under which music is typically created and performed

STUDENTS IN INSTRUMENTAL CLASSES WILL:

I1: describe distinguishing characteristics of representative music genres and styles from a variety of cultures

I2: classify by genre and style (and, if applicable, by historical period, composer, and title) a varied body of high-quality and characteristic musical works and explain the characteristics that cause each work to be exemplary

I3: compare, in several cultures of the world including their own, functions music serves, roles of musicians, and conditions under which music is typically created and performed

BY THE END OF GRADE 12...

STUDENTS IN GENERAL MUSIC CLASSES WILL:

I1: classify music by culture or historical period based on characteristic styles or genres and justify their classification

I2: identify sources of American music genres, trace the evolution of those genres, and name well-known musicians associated with them

I3: identify various roles that musicians perform, name representative individuals who have functioned in each role, and describe their activities and achievements

STUDENTS IN CHORAL CLASSES WHO HAVE COMPLETED ONE YEAR OF STUDY WILL:

I1: classify music by culture or historical period based on characteristic styles or genres and justify their classification

I2: identify sources of American music genres, trace the evolution of those genres, and name well-known musicians associated with them

I3: identify various roles that musicians perform, name representative individuals who have functioned in each role, and describe their activities and achievements

STUDENTS IN CHORAL CLASSES WHO HAVE COMPLETED MORE THAN ONE YEAR OF STUDY WILL:

I1: identify and explain the stylistic features of a given musical work that define its aesthetic tradition and its historical or cultural context

I2: identify and describe music genres or styles that show the influence of two or more cultural traditions, identify the cultural source of each influence, and trace the historical conditions that produced the synthesis of influences

STUDENTS IN INSTRUMENTAL CLASSES WHO HAVE COMPLETED ONE YEAR OF STUDY WILL:

I1: classify music by culture and historical period based on characteristic styles or genres and justify their classification

I2: identify sources of American music genres, trace the evolution of those genres, and name well-known musicians associated with them

I3: identify various roles that musicians perform, name representative individuals who have functioned in each role, and describe their activities and achievements

STUDENTS IN INSTRUMENTAL CLASSES WHO HAVE COMPLETED MORE THAN ONE YEAR OF STUDY WILL:

I1: identify and explain the stylistic features of a given musical work that define its aesthetic tradition and its historical or cultural context

I2: identify and describe music genres or styles that show the influence of two or more cultural traditions, identify the cultural source of each influence, and trace the historical connections that produced the synthesis of influences

Sample Proficiency Standard

D: Composition

CONTENT STANDARD

Students in Wisconsin will compose and arrange music.

PERFORMANCE STANDARD

D1: By the end of grade 12, students in instrumental classes who have completed more than one year of study will compose music, demonstrating imagination and technical skill in applying the principles of composition.

SAMPLE TASK

For the past three weeks we have been rehearsing a multi-movement work and discussing the various compositional devices the composer used to achieve certain effects. In preparation for this project, we have also discussed the concept of a melodic phrase and the difference between those that end on the tonic and those that don't. In this two-week project, you will compose an original melody using some of the devices analyzed in the work we have been rehearsing. It should be approximately 32 bars long, and you are to notate, perform, and record it. We have discussed the criteria for such a composition and have described the indicators of the various levels of proficiency.

The work will be assessed on the following criteria

- melodic contour, phrasing
- unity and variety
- rhythmic accuracy
- cohesive tonality
- expressive qualities

DESCRIPTION OF PROFICIENCY CATEGORIES

Advanced

Clearly shaped melodic line, implying half and whole cadences; unity and variety achieved through repeated melodic and rhythmic units and changes in tempo, style, tonality, etc.; pickups and strong notes occur on appropriate beats; tonal center clearly indicated by scalar phrases, chordal outlines, and beginning and ending notes; appropriate use of dynamic change and articulation.

Proficient

Melody well shaped in general but cadences occasionally unclear or unbalanced; achieves a fair degree of unity and variety; strong notes and pickups usually on appropriate beats; tonal center fairly clear through melodic outline and beginning and ending notes; effective dynamics and articulation employed occasionally.

Partially Proficient

Melody shows some shape and line, perhaps with awkward leaps; unifying elements generally lacking; strong notes and pickups often occur randomly; tonal center somewhat vague; dynamics and articulation, when employed, are often inappropriate or ineffective.

Minimal

Melody line has no or very little pattern; unifying elements totally lacking; pickups and strong notes occur randomly; no tonal center established; dynamics and articulation missing.

SAMPLES OF STUDENT WORK

EXPLANATIONS OF RATINGS OF STUDENT WORK

Proficient

Melodic phrasing is fairly clear, with cadences at four-measure intervals except for measure 23, which has too few beats, and measures 30 through 32. The composition has a two-piece structure with each section seemingly unrelated. A final return to measures five through eight would give a more unified feeling. The composition has a firm rhythmic structure. While the key signature indicates a center of B flat, the beginning and ending notes and the strongest melodic tendencies emphasize D. A key of d minor or D major would be a more convincing choice. Articulations are indicated in several places and are well-chosen.

Partially Proficient

In this composition the composer uses unifying melodic and rhythmic elements almost to a fault. The melody has a definite shape but follows a tonic chordal pattern in a static, repeated manner that avoids the expected half or whole cadence. The often-repeated eighth note chordal pattern followed by a bar of relative repose gives the sense of discrete, loosely related two-measure melodic segments instead of a unified melodic line. The instances of awkward leaps followed by skips in the same direction further obscure the feeling of melodic unity. Two measures (eight and nine) contain too many beats. The beginning and ending notes and the chordal and scale patterns strongly establish the tonal center as G, but the chordal patterns built on the sixth and third degrees (as in bars 10, 13, 14, etc.) produce a blurring effect. Dynamic and articulation indications are missing.

Minimal

In this piece the melody is erratic and disconnected, giving no indication of phrase structure. The notes are almost random with very little pattern. There are no repeated melodic or rhythmic motifs to give a unifying effect. The stronger notes often occur on the weak beats of the measure, and some measures contain the wrong number of beats. The key is quite vague, with stronger cadences shifting between C, E, D, and G. The melody hints weakly at a tonal center of C and ends with a scale segment leading to G. Dynamics and articulation are missing completely.

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